

PICTURES BEFORE
WHITE HOUSE DAYS

DRAWER 2 MARY TODD LINCOLN - WIFE

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Mary Todd Lincoln

Pictures before White House Days

Excerpts from newspapers and other sources

From the files of the
Lincoln Financial Foundation Collection

A painting from the first daguerreotype of Mary Todd Lincoln at 20 has recently been done by her niece, Katherine Helm. A reproduction of the portrait appears on the jacket of and is also used as the frontispiece in Dr. William E. Barton's new book, "The Women Lincoln Loved," which has just been published.

1927

Mary Todd Lincoln, Wife of Emancipator



This newly discovered portrait study of Mary Todd Lincoln, wife of Abraham Lincoln, is the work of Daniel Huntington and constitutes a distinct contribution to the nation's Lincolniana. Mrs. Lincoln, the daughter of Robert Smith Todd, was born in 1818 at Lexington, Ky., and died in 1882, seventeen years after the assassination of the President.

Frankford Dispatch

2-10-33

NEW MEXICO STATE COLLEGE
OF
AGRICULTURE AND MECHANIC ARTS
STATE COLLEGE, NEW MEXICO

DEPARTMENT OF HOME ECONOMICS

LINCOLN NATIONAL
MAIL DEPARTMENT
Referred to
REC'D JUL 29 1935
ANSWER

LIFE INSURANCE CO. D

State College, N.M.

Lincoln National Life Insurance Co.,
Ft. Wayne, Indiana.

Dear Sir:

I am writing to you about a portrait of Mary Todd Lincoln which I have found in the possession of a Mexican near here.

He has a collection of early Spanish relics, a sort of museum and this portrait came to him through a collection he acquired many years ago.

The portrait is signed "Smith" so the old man says, I do not know if there was an outstanding portrait painter of that time named Smith, but this is a lovely picture, copy or original.

Mary Todd wears a breast-pin at her throat with a

NEW MEXICO STATE COLLEGE
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a miniature of Abraham in it. It has a beautiful oval gold frame and is life size. I am urging the old man to sell this picture so he can better care for his Spanish collection.

If you are not interested in the portrait will you tell me some one who is interested in owning it.

Very truly yours
Eula Harlacker
Teacher of Art
State College
Summer School
N. M.

Address:

Ms. John Harlacker
La Mesa, N. M.

August 6, 1935

Mrs. John Harlacker
La Mesa, New Mexico

My dear Madam:

We appreciate very much your calling to our attention the painting of Mary Lincoln which you have discovered and, of course, we will be interested in learning something further about it.

I happen to have before me just now a picture of Mrs. Lincoln said to be from a painting by Frank B. Carpenter. It shows Mrs. Lincoln holding a fan in her hand, dressed in a plain black dress, black ribbon bow at the top of her head, bracelets on both wrists and a miniature of Lincoln upon her breast.

Possibly this is the painting from which the one you have observed is copied.

I regret that we cannot appraise items here at this Foundation but if you will learn from the individual owning the portrait at what price he is holding it, we will then let you know whether or not we care to acquire it. If we do not we will try and put others who may be interested in touch with it.

Very truly yours,

LAW:LH

Director

6

Las Cruces, New Mexico.
July 17, 1936.

Lincoln National Life Foundation
Louis A Warren Director.
Fort Wayne, Indiana.

Gentlemen:

I am enclosing herewith a photograph of the oil painting of Mrs. Lincoln, which painting has been in my possession for over thirty years.

This painting was given to my father by an old collector who said he had bought it at an auction sale somewhere in New Mexico. We did not know whose portrait it was neither did the old collector, but two years ago a lady by the name of Clara D. True recognized the painting as that of Mary Todd. She said "My mother Frances Durham True was well acquainted with the Lincoln family, being distantly related as most old Kentucky families in the "Bluegrass" were. I have seen many pictures of Mary Todd and I am confident that the portrait in the Gadsden Museum in some mysterious way found its journey ending in New Mexico.

The name of the artist is written on the back as that of A. C. Smith, painted in Louisville, Kentucky in 1861.

I would like to get in touch with someone who might be interested in acquiring the portrait and will appreciate it very much if you will kindly identify it with other portraits.

Very truly yours,
HJ Fountain
Henry J. Fountain

July 21, 1936

Mr. Henry J. Fountain
Las Cruces, New Mexico

My dear Mr. Fountain:

We thank you very much for submitting to us a picture of the painting supposed to be that of Mrs. Abraham Lincoln and we have viewed it with interest.

We cannot agree, however, with the conclusion of Clara D. True, that it is a painting of Mary Todd.

It certainly could not have been done from life by A. C. Smith in Louisville in 1861, as Mrs. Abraham Lincoln was living in Springfield, Illinois at that time during the first half of the year, and the rest of the year she was living in Washington, D. C. as wife of the President.

The picture is the portrait of a very much younger woman than Mary Todd was at the time she occupied the White House.

Of course this is only my personal opinion as to the authenticity of this painting, but I do not think we would be interested in acquiring it without further confirmation, which we think would be very difficult to secure.

Thanking you again for your courtesy in presenting the picture, we are

Very truly yours,

Director
Lincoln National Life Foundation

LAW:EB

L. C. HANDY STUDIOS

494 MARYLAND AVENUE, S. W.

LEVIN G. HANDY
M. HANDY EVANS
ALICE H. COX

Photography

WASHINGTON, D. C.

August 9, 1940.

Mr. Louis A. Warren,
Lincoln National Life Foundation,
Fort Wayne, Indiana.

Dear sir:

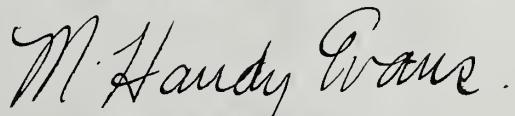
The portrait sent you is a copy of the original daguerreotype in the Library of Congress. However, the original daguerreotypes of both Lincoln and Mrs. Lincoln are kept in a safe in the Library of Congress, and copies of these are in the display case. The print sent to you was made directly from the original daguerreotype. The Chief of the Reading Room brought the daguerreotypes of both Lincoln and Mrs. Lincoln to our studio and waited while we made the copies.

You may be interested in print of Lincoln made directly from the original-- showing defects etc. Also we believe you may be interested in print of Mrs. Lincoln shown wearing the jewelry (bracelet and necklace) which was presented to the Library of Congress by Mrs. Robert Lincoln. We have original negative showing Mrs. Lincoln wearing this jewelry. Price of print would be \$5.

The copy of daguerreotype sent you is \$3. Statement is enclosed. The Lincoln daguerreotype would be \$3.

Yours very truly,

L.C. Handy Studios



M. Handy Evans.

Mrs. Lincoln's jewelry is, as you probably know, on exhibition in the display case.

(earliest photo.)

August 13, 1940

Mr. M. Handy Evans
L. C. Handy Studios
494 Maryland Ave., S.W.
Washington, D. C.

My dear Mr. Evans:

We are pleased indeed to enclose a check for the print which you so kindly forwarded but I do not think we would be interested in having either of the other two which you suggest, as we have extra copies of them both.

We are preparing a little display on pictures of Mary Lincoln and if there are others you have which we do not find in our collection we would be pleased to acquire them. As soon as our little display is ready we will photograph it and ask for identification of Mary Lincoln pictures you may have that we do not find in our collection.

Thank you very much for your fine spirit of cooperation.

Very truly yours,

LAW:EB
Enc.

Director

Mrs. Lincoln Autograph

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY
WM. A. GOSLINE, JR., PRESIDENT BLAKE-MORE GODWIN, DIRECTOR
MONROE STREET AT SCOTWOOD AVENUE
TOLEDO, OHIO

Oct 23 1941

Lincoln National Life Ins Co

St. Wayne Indiana

Dr. Louis Warren

Enclosed find
photographic copy of front + reverse
of carte vista photograph of Mrs Lincoln
I ran on to in an old album.

I have compared the autograph with
other of Mrs Lincoln writings + believe
it genuine. It is in pencil.

This is for your files. Do you
have this same photograph in any of
your files.

Yours truly
Leslie C. Donough
Photographic Dept
Toledo Museum of Art

October 27, 1941

Mr. Leo MacDonough
Photographic Deyt.
Toledo Museum of Art
Monroe St at Scottwood Ave.
Toledo, Ohio

My dear Mr. MacDonough:

Thank you very much for the copy of Mrs. Lincoln's photograph which you have so kindly forwarded and we are happy indeed to have the items for our collection. We do have one similar to this one and also have one that is autographed.

Very truly yours,

LAW:BST
Enc.

Director

return to office

THE WHITE HOUSE
WASHINGTON

May 22, 1979

Dear Mrs. Kerr:

Several weeks ago you were kind enough to write to me and offer the White House a portrait believed to be Mary Todd Lincoln. After consulting various Smithsonian curators and investigating every possible lead, it was determined regrettably that the subject is not Mrs. Lincoln. We are, therefore, unable to consider this painting for our collection.

The Catalogue of American Portraits at the National Portrait Gallery, which has records of almost all known likenesses of important American figures, has some mention of this painting by Manuel de Franca as an "alleged" portrait of Mrs. Lincoln. Members of the curatorial staff at the Portrait Gallery examined the portrait, with known photographs of the subject, and agreed that although there is similarity in dress and hair style, the resemblance to Mrs. Lincoln is slim.

In order to learn more about the artist, it was suggested that we contact the Missouri Historical Society. They have a considerable collection of his paintings and are well acquainted with his work. The de Franca papers, however, contained no mention of the artist's ever painting Mrs. Lincoln's portrait. An information sheet was sent describing the artist's life and career; I've enclosed a copy of this for your files.

Finally, we consulted a Smithsonian curator extremely knowledgeable in the history of the First Ladies. Her report, which is also enclosed, reiterates previous evaluations. Numerous letters and biographies were researched and no mention was found of Mrs. Lincoln visiting St. Louis or any state west of Illinois.

Enclosed with this family

We are returning your photographs and materials to you. Thank you for your generous offer and your interest in the White House collection.

With all best wishes,

Very sincerely,

Clement E. Conger
Clement E. Conger
The Curator

Mrs. Anna B. Kerr
1001 So. Flagler Drive, 602
West Palm Beach, FL 33401

trait of "Dr. Horace Howard Furness" at Pennsylvania Academy of Fine Arts; Portrait of "Frau Duvencck" at Cincinnati Museum; "Daniel Merrihew" at Worcester Museum.

DECKER, Mrs. E. Bennett. Miniature painter. Born in Washington, D. C., 1809. Pupil of William H. Whittemore. Made microscope drawings for Smithsonian Institute. *Address*, 2106 O St., Washington, D. C.

DECKER, Joseph. Painter. Born in Germany, 1833; came to United States in 1867. Studied in the schools of the National Academy of Design and abroad. He died in Brooklyn, N. Y., in 1924.

DE CORDOBA, Mathilde. Painter and etcher. Born in New York City. Pupil of Whittenmore, Cox, and Mowbray in New York, and Aman-Jean in Paris. Represented by prints in Luxembourg, Paris, and Library of Congress, Washington, D. C. *Address*, "The Rembrandt," 152 West 57th St., New York.

DEELEY, S. Engraver. All that is known to the writer of this man is that he engraved in line, a fairly well-executed plate showing "The New Hampshire Granite Ledge, at Concord, N. H." The plate is signed "C. Deeley Sc., Boston." The apparent date is about 1835-40.

DE FOB, Mrs. Ethelwyn B. Miniature painter. Born in New York. Pupil of Whitemore and Mowbray in New York. *Address*, 250 West 88th St., New York.

DE FOREST, Lockwood. Painter. Born at New York, 1830. Studied art with Hermann Corrode, Rome, 1860; Frederic E. Church and James M. Hart, 1870; in Egypt, Syria and Greece, 1875-6; Greece and Egypt, 1877-8; India, 1881-2. Founded workshops at Ahmedabad, India, for the revival of wood carving, 1881; exhibited by special request at the 1st Indian Exhibition, Lahore, 1882, the principal carvings being purchased for the India Museum at S. Kensington, London. Medals for best carving, Colonial Exhibition, London, 1886; Chicago, 1893. Elected Member of Academy of National Arts, 1891; National Academy, 1898. Specialty, landscape painting. *Address*, Santa Barbara, Calif.

DE FRANCA, Manuel J. Painter. One of the original members of the Artists' Fund Society of Philadelphia; member of its Council 1835-6; Controller 1837. Painted portrait of Mrs. Bartin (John) in 1836.

DE FRANCISCI, Anthony. Sculptor. Born in Italy in 1887. Pupil of George T. Brewster. *Address*, 24 West 60th St., New York, N. Y.

DE GROOT, Adriaan M. Portrait painter. Born in Holland in 1870. His portrait of Col. Roosevelt is owned by *The Outlook*, New York. *Address*, 22 Fifth Ave., New York.

DE HAST, M. F. H. Marine painter. Born in Rotterdam in 1832. He came to New York, and during the Civil War painted several naval actions for Admiral Farragut. He was elected a member of the National Academy in 1867; he died in 1895. His "Rapids above Niagara" was exhibited at the Paris Exposition of 1878.

DE HAVEN, Frank. Painter. Born at Bluffton, Ind., 1876. Pupil of George H. Smillie in New York. Specialty, landscapes. Elected an Associate of the National Academy of Design in 1902; Academician in 1920. Represented in National Gallery, Washington; Brooklyn Museum of Arts and Sciences. *Address*, 257 West 86th St., New York.

DEIGENDEBACH, Herman F. A painter, etcher and teacher. He was born in Philadelphia in 1858, and was a pupil of the Munich Academy. For many years he was an instructor at the School of Industrial Art in Philadelphia. He was a member of the Philadelphia Society of Etchers. Represented at Independence Hall, Philadelphia, by his copy of the portrait of "John Hart" by Copley. He died at Southampton, Penna., May 9, 1921.

DEIKU, Clara L. Painter. Born in Detroit, Mich., in 1891. Pupil of H. H. Breckinridge. *Address*, 1309 West 11th St., Cleveland, Ohio.

DE KAY, Holena (Mrs. R. Watson Glider). She has exhibited since 1874 flower-pieces and decorative panels at the National Academy of Design. In 1878 she exhibited the "Young Mother" and "The Last Arrow" (figure-piece).

DE KRUIF, Henri G. Painter and etcher. Born in Grand Rapids, Mich. Pupil of Gifford Beal and Luis Mora. *Address*, Cypress and Magnolia Aves., Los Angeles, Calif.

DE KRYZANOVSKY, Roman. Painter. Born Balta, Russia, 1885. Pupil of E. Renard, E. Tournes and L. Gougenet. Member: Sourab Club, Detroit. Work: "Kismet," Detroit Institute of Arts. *Address*, 48 Adams Ave., West Detroit, Mich.

DE LAMOTTE, Caroline J. (Mrs. Octave John de Lamotte). Painter. Born Pikesville, Md., 1889. Pupil of C. Y. Turner, Ephraim Keyser, Charles H. Webb. Work: In M. E. Church, Le Compte, La. *Address*, McNary, La.

DE LAND, Clyde Osmer. Illustrator and painter. Born Union City, Pa., 1872. Pupil of Drexel Institute under Howard Pyle, in

Copied from original from his niece, Miss Katherine Armstrong. This letter is undated, but was written some time before 1923. The original is in the U.S. Archives).

Manuel Joachim De Franca was born in Oporto, Portugal-but the date of his birth is unknown, (ca. 1807-notation by Mrs. Beauregard) as he was averse to mentioning his age. (His tombstone in Bellefontaine says that he was born under the reign of John VI, King of Portugal-Mrs. F. notation).

His father was a wine merchant and owned large vineyards, his mother of a noble family. He began to paint and to design miniature cathedrals when a child. When old enough he entered the Academy of Art in Lisbon and studied there until a civil war arose. Don Pedro and Donna Maria both contending for the throne of Portugal. At one time during the contest Don Pedro gained the ascendancy and all adherents to the Queen were ordered to leave the country, among them the De Franca family.

A hurried note sent to him at the Academy directed him to go home and gather whatever clothing necessary and to follow his family to the ship sailing to Brazil. Among other things he availed himself of a sugarbowl and cream pitcher bearing his mother's coat of arms, and a diamond ring and pin, much valued in the family, and presented to him as the eldest son.

In his haste to reach the ship, he jumped aboard a vessel, indicated as going to America and before he had time to look for his family the ship had sailed; but to his amazement, bound for North America. He could speak no English, but the Captain assured him that the Consul of Portugal in Philadelphia would care for him and communicate his whereabouts to his family. Arrived in Philadelphia a boy of nineteen (I think he said) the consul placed him with a family by the name of Stalkley, and it was while playing with the small children that he began to learn English—"the house that Jack built" being his first book.

He was shortly after introduced to Thomas Sully, then beginning his career as a portrait painter, and he urged De Franca to remain and work with him. Thus began a friendship that lasted until Sully's death.

While in Philadelphia he continued his studies and began to take orders for paintings. During these years he met and afterwards married Maheloth Mary MANNALA Dawson, my aunt, whose home was in New Jersey but who was studying music in Philadelphia.

He then moved to Harrisburg, and painted altar pieces for several of the Roman Catholic churches in that town.

Hearing glowing accounts of opportunities in the middle west, he and his wife moved to St. Louis, where he lived until his death.

The first years were spent at Barnum's Hotel, but his success in his art so exceeded his expectations, that a handsome home was built on Pine St. between 7th and 8th Sts., at that time a very desirable residence portion-afterward he a charming Italian garden, covering a city lot.

His portraits were found in many of the wealthy families of the city, among whom, because of his artistic personality, and his genial qualities, he was ever a welcome guest.

His wife's health failing in her later years, my uncle was obliged to rely upon my older sister to preside over his home.

Having no children, he was eager to have me in his home, and as a small child I spent much time with him.

One of the precious memories of my childhood was his untiring effort to entertain me, while he lavished upon me beautiful presents and wanted to adopt me, but my mother's consent could not be obtained.

Mr. Henry Shaw, Mr. Henry G. Blow, Mr. Daniel G. Taylor were among his close friends, the first mentioned as I recall, as a constant visitor to the house. The days spent at Tower Grove in the spring and autumn still glow in my memory. Owing to his wife's ill health-he gave up all social demands, and only at stated times like New Year's Day could he be induced to enter into festivities. His love for music was intense and he enjoyed both the opera and the better class



Anna B. Kerr
1001 South Flagler Drive
West Palm Beach



Anna B. Kerr
ANTIQUAIRE

1001 South Flagler Drive
West Palm Beach, Florida 33401
(305) 659-7425

Gift to The Museum

Comments
The Edward jewelry box has the name of a
woman on it, possibly a Gossamer
Eric Carter paints two tier

Property of Anna B. Kerr
1001 South Flagler Drive
West Palm Beach



Oil on Canvas, portrait of Mary Todd Lincoln, image 35" x 45", framed. Est. \$1500-\$2500.

February 1, 1982

Dr. Mark E. Neely, Jr.
Roxie A. Warren Lincoln Library and Museum
Fort Wayne, Indiana 46801

Dear Dr. Neely:

The oil portrait shown on the enclosed clipping was auctioned yesterday at Milwaukee Auction Galleries. As a long time collector of Lincolniana I finally concluded not to enter the bidding (it sold for \$800, plus 10% commission and state sales tax, a reasonable price for a Mary Todd Lincoln portrait).

I am curious about this portrait, and since I can no longer benefit from your responses, I would be so bold as to ask several questions about it, in the hope that you would be willing to answer out of the

enormous knowledge you have of Lincoln and his family.

1. Do you know the portrait?
2. If you do not, do you believe it to be a portrait of Mary Todd Lincoln? There are some elements in the portrait which make me doubtful.
3. If it is a Mary Todd portrait, who is the artist? The gallery owner said she did not know (no artist is listed in the auction catalogue), and also did not recall the original consignor in 1979, when the gallery originally handled it.
4. Did Mary Todd sit for this portrait? I could find no report of her sitting during the period following Lincoln's death.

With best wishes,

Frederick J. Olsen

Olson

Mr. Frederick I. Olson

Mr. Frederick I. Olson
2437 N. 90th Street
Wauwatosa, Wisconsin 53226

Dear Mr. Olson:

The long and the short of it is that I do not think the portrait is a portrait of Mary Todd Lincoln. The reason is simple enough: I don't think it looks like her. All I can say is that a comparison of it with her photographs--after all, we do know what she really looked like--shows that it is a portrait of someone else. Since it is not a portrait of Mary, the artist and circumstances of the sitting are unknown. You were wise not to enter the bidding. I enclose a photograph of Mary for comparison.

Sincerely yours,

Mark E. Neely, Jr.

MEN/jaf
Enclosure - Print #102

Mary Todd Lincoln

From a print in the collection of Mr. Oliver R. Barrett, of Chicago







1. Mary Todd Lincoln. From a photograph taken during the early part of Lincoln's administration.

2. Lincoln in 1848. From an old daguerreotype, the earliest known portrait of Lincoln.

3. Mary Ann Todd. A portrait made about the time of her marriage to Lincoln.



$$\begin{pmatrix} 1 & 0 \\ 0 & 2 \end{pmatrix}$$

